

STAGE
SCREEN

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Only Theatrical Newspaper on the Pacific Coast

RADIO
MUSIC

INSIDE FACTS Of Stage and Screen.

EDITED BY JACK JOSEPHS

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JOYRIDES BY HOLLYWOOD EXECS DUE FOR PRUNING

203-Piece
Orchestra
For L. A.

A symphonic orchestra of 203 pieces is being organized in Los Angeles to give a season of concerts for the benefit of unemployed musicians here.

It is claimed by its backers as one of the most sensational musical achievements in history, and is expected to mirror the success of Roxy in New York and all other former such steps.

Secondly, a series of concerto's which will total 12, is expected to do much to alleviate the widespread unemployment conditions among local musicians since the making pictures cut in on the impersonal entertainment at picture houses.

Organizer and manager of the orchestra is Henry Schumann-Heink, Los Angeles business man, and son of the famous singer. He move originated with the local Musicians' Union No. 47, and the Board of Directors, of the union are back of it.

Start April 12

The local concert will follow the lines of those established by Roxy in his former 6400-seat house in New York. In addition to the orchestral numbers there will be principals, both singers, and other entertainers in a general diversified array. And due to the number of talents available in Los Angeles, Southern California and the music-loving nature of Angelenos, the local affair is anticipated as being a bigger thing than its eastern counterpart.

No house has as yet been obtained for the symphonic season, though it is understood that a downtown picture house will probably be the spot. The first concert will be given April 12, the hour from 11 a. m. to 12:15 p. m. after which time those to the concert will be entitled to remain without further charge for the regular house program of screen and stage entertainments.

General admission will be \$1 (for which, says the sponsors, a concert will be given which has never before been duplicated for \$5) with a few rows of reserved seats.

250 regular seats at \$1.50. There will be absolutely no free list, and every dollar taken in will go into the musicians' relief fund.

In addition to the 203 men in the Orchestra there will be 32 alternates. Practically all of those who will participate have had prior symphonic and stage experience.

If successful, these concerts will probably be made an annual event.

(Continued on Page 3)



Big Cost,
No Result,
Slash Due

The so-called "joyrides" which drives of film execs are taking to New York under the excuse of searching for new talent are due for scrutiny and a rigid pruning, according to word here this week.

The eastern banking interests who are seriously engaged in cutting the overhead of pictures are no longer failing for this racket, the report said, and hereafter only those whose trips to New York show positive and sizable results will get a second jaunt east at company expense.

In the old silent days only the big figures in film production got these paid-for pleasure jaunts, and usually they had something to offer for justification when they returned.

But with the coming of the talkies, the doors swung wide open for anybody who had a supervisor, to take a Pullman joyride if he stood in sufficiently well with the west coast studio chieftains. So prevalent has been this practice that it has long been a standing joke in Hollywood, and even the publicity men in the studios talk with their tongues in their cheeks when they speak about them. They cover up the budget by sending out stories about the "hugely successful trips," which usually result in the signing of some second-rate New York stage player or the acquisition of a new magazine story which could just as easily have been purchased without arising from the executive desk in the studio.

As a matter of fact, there is enough loose talent in Hollywood right now to cast three times as many pictures as are being made, and the studios of the world kind at the film doors. And, insofar as the talent is concerned, it's higher class talent than can be found in New York, Paris, Vienna, or any other city in the world. It's just waiting to be discovered, but chances are that won't happen so long as directors, minor executives, supervisors and the other members of Hollywood can promote themselves into nice, long comfortable rides and a whirl in the big city on salary and at company expense.

But, now, say the reports, the time has come for a reckoning on this score.

Moral: Even bankers can be saps, but not forever.

TED WHITE
Opening March 30 at the
Ambassador Cocoanut Grove
WITH GUS ARNHEIM

YOU'LL SEE IT IN FACTS

Vaude Coming Back Strong In Northwest

Outdoor News

By Rubs Cohen

SAN FRANCISCO, March 20.—Neptuno Beach at Alameda is set for a March 21 opening with George Schutze's band supplying the music for the ninth consecutive season.

Tanforan race track is opening too, this year on March 26 when a flock of special horse events will start. Forty special police officers will be sworn in to handle the opening.

Phil Sapiro's band and a big band will be features of the Boat Show at the Civic Auditorium.

Livermore Rodeo Association that last month named Thomas H. Ross president of the group and M. J. Callaghan secretary, Rodeo is set for July 3, 4 and 5.

Annual California raising festival will be held at Fresno May 1.

Twenty-fifth annual rodeo at Salinas has been set back from April 20 opening to July 22, running four days.

LANDI, CHAS. DON'T DO RIGHT BY STATE

With no stronger box office man than that of Charlie Farrell in its feature picture, Loew's State rods the bumps during the last stanza to a total of \$16,790. The film was "Body and Soul," with Farrell and the new comer, Elissa Landi, heading the cast. The picture never got off.

On the other hand, W. B. Brown came to last with a musical picture, "Vivacious Nights," and an adventure picture, "Captain Applejack" to hold their firm in the smaller houses.

The former played at the W. B. Hollywood spot for \$18,000, and the latter took in \$19,500 down town.

RKO's "Mille" got away to a neat five-day start of \$14,000 at the Orpheum, and the other RKO house, the RKO, had "Behind Of The Dunes" to the mediocre return of \$14,605.

Ruth Chatterton's second week at the Orpheum in "Inimitable" was just as fair, following an initial real big frame for the sophisticated celluloid drama.

Fairbanks drew fairly well in his last nine days of "Reaching for the Moon" at the United Artists Theatres.

Norma Shearer's hotly and widely ballyhooed sexy follow-up, "To每个女人都爱她," got away nicely at the Carthay, drawing \$20,346 in its first six days.

"Leader Horn" continued to pull them to the Chinese, garnering \$14,262 in its eighth week.

Pantages had Greta Garbo in "Insidious" for \$13,400 a week, which is good, and "Cavalcade" in closed Jean Crawford's "Dance, Fools, Dance" for a neat \$3,990 in the last two days.

Al K. Hall Is Al K. Hall And That Is That

Al K. Hall, who played the RKO Hillstreet last week, calls to inform us that he wants it widely known that he is the original Al K. Hall, has been married for the past 30 years, is married to the same wife who is the first and only Mrs. Al K. Hall, and that they have three charming children.

All of which we already knew, Al, but we don't blame you for getting lost in view of the circumstances.

It seems that Al's wife, who is in Chicago, wrote him a letter enclosing a clipping from a paper there, than which Faust states: "Al K. Hall is playing the piano and other-wise working over the radio. 'Annie' is using the name, other than myself, in the poster, and I wish you would give me the space in your column to so announce." Al declines.

You bet, Al.

Hughes-Franklin Stage Show Plans Not Ready For Immediate Action

I THINK ASTOUNDING AS IT MAY SEEM

By Frederick Palmer

I am eagerly responsive to all manifestations of art as demonstrated in the movies and the subsequent deeds of individuals; I am vastly more interested in observing the reactions of living organisms to the stimuli of the environment than in theories of these.

I am a good audience for any reasonably able and admirable theatrical entertainment, provided it has a broad and realistic sense and that it embraces all and sundry from a Punch-and-Judy pitch to the Olympic Games, inclusive of music and noisy scenes, illustrating the variety of the speaking stage, circus performances, street fairs, carnivals, burlesques, "little theatres" and so on and on, ad infinitum.

No Criticism

I offer no gratuitous criticism for the simple reason that criticism is the natural reaction to the twist of reverse English and he who volunteers advice trades one of two paths: he purrs his ideas and means that he wastes effort if the ears are not to the friendship of the hearer. For if the eventualities predicated upon the advice prove as accurate as the author's imagination chafes under the thought another view more than he. If, on the contrary, the advice is fallacious, the advisor is compelled to replace it. In this instance, an analysis which is of value in this industry is an analysis intended to be synonymous with the definition of false premises.

No Prediction

I have offered no criticism of purveyors of theatrical entertainment for their elimination of vaudeville from the field of popular entertainment. I have been very close to their jobs and having a sensitive finger on the pulse of the boxoffice customers, they last made no discovery that the public did not pay as highly and steadily as the other forms of amusement to repeat it. Repeatedly and consistently, however, I have found screen houses where one or more acts of vaudeville were added to offer fewer empty seats than others. I do not predict the return of vaudeville to the high light feature, for the sufficient reason that I do not predict anything. One of the last hands in Brother Besser's "Movie" \$500 a week is the manager of Al Smith, and who has placed numerous wagers on horses which started to run at Caliente and which were found to be running along in the suburbs of Mexico City would be a hell of a kibitzer to call himself a predictor of anything other than that the sun will set at the end of the day. But I sense that if vaudeville does drop

PREDICTS MORE WORK

Len Mantell, who is representative here for the Union Theatres, Ltd., of Australia, and who is in the Bert Levy offices, reports that there is good reason for acts to be booked from here to Australia and thenceforth. Latest booking by Mantell for the summer circus was the Aero Adagio Four. The act sails on April 30 on the Somona.

TO REOPEN CHINESE

The Chinese Cat, on Whistler Boulevard will reopen March 26 as the "New Club Royale." It will play a revue to be staged by Bill Melkilejohn, who put on the floor show at the Plaza. From that spot was at the height of its fame and drawing power. Bucky's Hi-Hatters will be the music at the club.

BERNARD ON TRIP

Bernardine of the RKO offices made a trip to San Francisco Tuesday, returning to L. A. Friday.

BREAKING IN ACT

Irvine Newfield, assisted by Joey is rehearsing a comedy-singing act which he will break in here prior to going East with it April 11.

MARCO GOES NORTH

Marco of Fanchon and Marco left for San Francisco Thursday, to return today (March 20).

CEBALLOS TO BE THEIR PRODUCER

back through the stage entrance it will be well received and resultantly profitable to its purveyors.

Good Answer

I am a good audience for any good entertainment but I have assumed that during the term I am a good audience, I believe that the half mad person, neither radically high-brow nor extremely low-brow, my reaction reflects the reactions of a large class of the general population. Being of an other nature I feel that if I were investing money in a three-lease at this moment I could be more than satisfied with the success of a house showing vaudeville with pictures than on the profitless future of a house showing pictures without a house.

I doubt if any single branch of theatrical entertainment will ever completely kill off wholly replace any other form of entertainment within the lifetime of the Fanchon and Marco. In Fanchon and Marco, I am a good audience for the addition of stage shows in about a year, or at a sooner date if a sudden change in conditions make them imperative.

Want Ceballos

It was understood that Howard Hughes was determined to get Larry Ceballos as producer if the H-F circuit puts in the shows. Ceballos has just signed a new and better contract with Fanchon and Marco.

But the business of providing mass entertainment travels in cycles and there are signs that, in the turn of the wheel, vaudeville of some qual and quantity is on the way.

Certain Charm

With no disrespect or dislike for screen entertainers, for what is matter of fact I have professed Peking, I think that the living performer carries a charm and interest that can never be offered on the screen. In fact, I am certain that the screen is not the best medium for a spectator. A spectator in a screen theatre knows for a certainty that each actor is at his best; that each singer is in top form; that each dancer is in top form. The kind of specialty is as nearly perfect as possible. For modern spectators are sophisticated and the use of recall is well known. In vaudeville, suspense is built upon the human equation. Is the actor at his best at this particular performance? Will he be at his best again in his next break? Will the actress break on her feet or break on her back? Will the juggler catch the objects that he has flung into the air or will he break his crash into the box? Will the bullfighter? There is charm in the intimacy between human beings on one side of the footlights and others on the other side. That, other than regard for the perfection of pictures, is lacking on the screen, silent or audible.

There is an increasing bunch that vaudeville is coming back in great or small degree, and I shall rejoice as one of what I believe will be a great mass of rejoices if and when it does.

REID PLANNING SHOW

Hal Reid has written a new backstage show which he intends to produce here as soon as he can find a proper spot. The name of the show is "Cop-Off" and it will run at a \$1.50 top. It is understood that Bill Sharples, of radio fame, is considering sponsoring it.

"Paris in Spring" which opened to good business at the Hollywood Playhouse and then moved downtown to the Mayfair, closed yesterday, April 1, but was due to reopen today matinee (March 21) on a cooperative plan.

The action was taken when representatives of the players, musicians and stage hands met with the producers, Louise O. Maclou and Abbott and Associates.

Representing the actors was Perry Askan; the musicians' representative was Cecell Stewart; orchestra leaders and the stage hands delegations from Los Angeles.

The co-op enterprise is planned for a two weeks stand, with approximately 80 people interested in the plan.

Maclou and Abbott are generally conceded to be the coast's smartest producers of musicals having a record of success in "The Desert Song," "Hit the Deck," etc.

Their closing at the Majestic was taken as another indication that the old hard times are taking on a class basis. In explaining to Maclou stated:

"In my opinion it is impossible to produce good musical shows at the present time to a profitable return."

"The costs have increased approximately \$500 a week in the last year, while the admission scale remains the same or is lower."

GRAUMAN CASTING

John Grauman, who cast at the Second City, the Elmer Rice play, at the Mayan on Monday morning, March 23, at 10:30,

INDE HOUSES JOIN IN-FLESH RANKS

PORTLAND, Ore., March 20.—Vaudville and other in-flesh entertainments are very definitely making themselves known in the northwest.

Theatre owners and managers who went strong for the all-screen policy when the talkies came in are not just as hot for acts to bring back the patronage they lost when the talkies ceased to be a novelty.

Sentiment among the exhibitors is that Hollywood doesn't give a hoot as to what happens to them or to their pictures, and if the men in the box office people oversold them on the value of talkies, getting them to fit in their stage shows and an Inside Facts report.

It was declared on apparently unimpeachable authority that no such move was under serious consideration at the present time, though plans were being perfected for the addition of stage shows in about a year, or at a sooner date if a sudden change in conditions made them imperative.

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But whatever the reason, the in-flesh trading post is certainly a bulb market in the N. W. While big city houses are taking care of big city audiences, the smaller towns are seeing their in-flesh trading post sign up for one, and in three days of trade from independent agencies.

From the looks of things at present, vaudville in the northwest is in the high light. It held five years ago, as small time is concerned, and acts which have been playing the quick-and-dirty ham-and-egg joints are now dusting off the old acts for the coming breaks.

ROXY REPORTED AS PRODUCER FOR RKO

Reports reaching here from New York say that Roxy is in line to be producer for all RKO units, put him under way to play them in a circuit straight through the country similarly to the manner of now playing F. and M. and Public units.

Roxy recently gave the theatres in the northwest a fillip by building up on his name to take charge of the new gigantic Rockefeller radio city, which will cost \$250,000,000 and will contain several blocks from Fifth to Sixty-ninth streets around Forty-sixth to Fifty-fourth streets, New York.

The theatres in the city will be the first to open, and will be used for radio, and television broadcasting, as well as being suitable to accommodate thousands of people to witness the programs in person.

Gigolo Racket Spreads Like Nobody's Biz

How the Gigolo has hit California!

Following a story in Inside Facts' last issue telling how the Ambassador had organized a gigolo racket in the French Room of the Ambassador for a payoff with picture stars and social debs, the craze went like wildfire.

The Biltmore installed a Tango Orchestra last Tuesday, with "Gigots" conducted. The girls come dancing in the ballroom between dances, and there are Latinized unaccompanied men also present to dance with those who like them.

In addition four calls were made by the Ambassador, either manager or otherwise, to the Ambassador, or to San Francisco hotels, casting Inside Facts, and trying to get the details on how to start the Gigolo racket.

SITTIN' WITH THE PUBLIC

Paul Remos and his three mid-gents of various sizes sold their acrobatics on merit. The little guys are A-1 stunt men, working smoothly in all of their sensational tricks. The flash finale brought on the line again, this time in trick suits with a letter on each sweater that spelled out the name of the idea as they went through their paces. A fencing number and finish on a set of trapezes brought the act to a close. Gae Foster did a fine job of the Olympic Games.

P.L.

PARAMOUNT SEATTLE

(Reviewed March 12)

"African Idea," Fanchon and Marco's, at the Seattle Paramount Theatre, is a generally good ensemble of entertainment features, although it lacked the snap and outstanding features which marked the previous production.

Ed and Morton Lewis' pantomime yoddlers, had the top spot and registered strongly with their vocal "Song of the Forest" and the almost a capella soliloquy for their famous "Laugh, Cloven, Laugh."

Gag material was here shaped to the "African Idea" and performed without hard work marred their act.

Prosper and Maret, athletes of the slow-motion school, captured the men's share of the hands and feet with some gasping with some of their tricks.

Frank Foster and Maybelle had three highly amusing assistants in Wirt, Bert, and bahoum, and Patsy and Eddie, smaller numbers. Eddie was exceptional, with a long high jump of Baby to Frank's one hand closing the act for big applause.

There was a brief intermission, team, worked well and Thomasina appeared in a solo acrobatic dance with the line. Poor booking brought her here the week following, and some that of her best tricks failed to draw what they deserved.

Specialties opened with Three Bremen Boys, fast-stepping trio of colored boys, who got the show to a good start.

Line was marked by work more rated than was the case with most of its offerings. Closing brought the focus out in a near-strip flash that opened the customers' eyes.

It was here that Foster's farcical well-sold a pianolone so well that he had to start the band on the next number to stop the applause.

Stage show, produced by Anthony Niles opened with a Colonial episode, and then Bert Kelton came on in to do her burlesque Spanish and Spring numbers and trombones. It was a little early in the show for the click-happy but she did well enough.

Tableaus had Alie Bloom singing "Little White Lies" while the voice of a young girl sang "Johnnie and Edna" Torrence then on for an acrobatic ballroom dance that drew the applause.

Born to represent next were then the known songs, the girls and the usual line of comedy stuff they have done here before.

Closing was "Beautiful" with Bishop singing "I'm a Little Bit

Plenty of laughs in the feature picture "Connie Yankee" and business was more than good. Best of the Silly Symphonies "Birds of a Feather" yet to hit a local screen and newreels completed the bill.

Bick.

Brower and band scored heavily when they did "King's Hosses" featuring a street智慧 and Jimmie and Pie. Since a laugh horn offering which Brower played the head and which was only one other end. Boys absolutely cleaned up on that one.

Don Smith got over, too, doing "Waiting For Ships" and taking an encore. Came back later on all dolled up in full dress and chanted a "Song of the Forest" in St. Patrick tunes and did a bit of honky-tonk.

Linbergh Edwards put over his drunk dance in great style for the show's hit, and Nelson and Knight shone their gags and stunts with Mar and Mary Jane, formerly chorines here, vocalized "Crying Myself to Sleep" and encored, "Sweet 16 Sweethearts" rounded out the show with some of the girls of which featured Emily.

The community sing king, Mel Herz was at the organ console and put over his song test stuff in a big way.

Hal.

WARFIELD

SAN FRANCISCO

(Reviewed March 13)

As a preface to F. and M. McGolden and the band in the pit for the customary duo of band numbers, Frank McKee, in his second week, did a bit of "Boil and Bustle" and Wolfie did a lot of fast high-key trumming. Next number was a medley of old tunes that included "Waltz of the Tumblers," Red Floyd and "Ley."

Individual hit of "Golden West" was Singing Jimmie Ames, who was up with his vocalizing of "Rock-Rollin' Along." He was forced to two encores and even then a block of hows.

Chief Eagle Feather who is as famous to Madison street as any other building did a tribe Indian and hard a shore number, clicking on both. Scenery in this Indian was exceptionally neat.

Bee Go Gray did a little knife throwing, roping, gaggling and baton to round out his share of the show. The girls of the band danced in the "Peanut Vendor." Line of Larry Cabobas girls was plenty good. Harriet and Bill Hutch got over with comedy stuff; the girl being especially bright and snappy.

"Rouxy and Soul" was the picture. Book.

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FIFTH AVE. THEATRE SEATTLE

The screen attraction was Anna Wills on stage to an okay exhibition of tap and aero, working together as one man. Oscar Baum and orchestra held forth on the stage after the opening, dancing that were in the pit. Baum and his band built up the act in their usual competent and sure fire manner.

Alma Craven chanted a couple of melodies, "At Last I'm Happy" and "Walkin' My Baby Back Home," indulging in a bit of stepping on stage. The rest of it was a vigorous patter. Her efforts were only mildly received at the matinee showing. Ted Leary, monologist and comic, closed through the night with a great time. "My Ship" and the both had the line came on again with a classical jazz number on, Xenia Markelova, premier dancer, did a fine job of her girls and contributions made next solo work. Feather costumes added to the effectiveness of the scene.

The mad eccentric, Eddie and Fisher, did their dance antics, clearing the hurdles with their first terpsichorean effort. Step in the comic routines were punchy and well timed, going out with a bang. The girls did a great job in putting across the points of their numbers, in which they stuck to a set routine.

Evans Girls appeared as a band with big instruments in the finale, with George Dewey Washington warbling "The River And Me" in his ragtime vagabond comedy. He was a man of many parts, "One Man Band," and closed the show neatly.

Vi.

FOX THEATRE SEATTLE

On the screen, "Mother's Cry," with Dorothy Peterson.

The Musical Racketeers had down the boards with their harmony and fun. They are clever and the customers liked 'em.

A couple of comic Melina and Burke team, jazzed up with the customers. Melina got as many laughs on his high hat opera singer costume as he did on his gag song, "I'm a Little Bit Shy." The girl worked fast and strong, dancing warbling and clowning with her partner. They got plenty of heavy support from Erickson and Burke.

Callo and Tissen, gypsy ensemble of four pieces, worked full stage with Gallo and Tissen their special act, a flock of fast hats. Callo has a fleecy personality that helps the act along. Tissen is expert with the cello and Kolia Negin is a good dancer. The audience enjoyed the act.

Alfred Brown got a satisfying hand on Russian fast floor work.

Joe Browning's dumb-punch act opened with a song and dance in his picture. Melina and the Rokers punctuating his act with gurgles.

Colored - comedy pair did

Browning clicks over and over again with his turn.

The nine Kikutas have six speedier tumblers and acrobats and three little girls who did a juggling routine that showed what a hand and eye dexterity team can accomplish with a closing act. They held 'em in their seats till the last bow.

Pi.

RKO THEATRE SEATTLE

(Reviewed March 13)

The sponsors indefinitely went to Gallo and his Sister Vittoria. They opened with a medley of tunes played on accordions. After a well-timed accordion solo, Gallo and Vittoria opened and played a variety of horns. Vittoria assisted the players with some of the gags and the girls of which featured Emily.

Art Frank, as before mentioned, had a lot of show to follow, but the veteran delineator packed a wallop in his act. He opened with a laugh, dancing and sex appeal by Vivien Peterson, singing by Arnold Ghuek and Tiny Tina and music by Frank's orchestra.

Frank's vocal was a bit too much much too loud for the principal's songs and they were hardly audible in the press box.

Gilbert Brooks opened with a variety of horns and did a variety of horns. Brooks assisted the players with some of the gags and the girls of which featured Emily.

Ken (Hobart) Kennedy was up in the act with a show of the show of banjoing that came near show stopping proportions and included a medley of pop tunes, "Rhapsody in Blue" and "Sweet Blues" the latter opening a laughing bandit that was a pip.

Kane and Ellis pulled a lot of laughs with their gags in fifth spot and the girls of which featured Russian dancing that was executed excellent costuming. Jean Boydell, in third position, worked hard with her buttressing of various acrobatic acts, with a variety of Fanny Brice-ish, but still well received. Nims Trio, two youngsters in tap and toe dancing, and a youth in a form of acrobatics, completed the show.

Claude Sweeten and RKO Girls in a medley of Irish tunes and the picture, "Behind Office Doors," rounded out the show for 30 cents two hours and a half for 30 cents if customers got in before 1 p. m. Where can you beat it?

Bok.

RKO THEATRE LOS ANGELES

(Reviewed March 19)

As Erickson and his band of RKO Girls, packed in with a very brief overture that didn't limit the gang's pep on that account. St. John's "Trio" are three collegiate looking girls who had a great time. Bill Hutch got over with comedy stuff; the girl being especially bright and snappy.

Bee Go Gray did a little knife throwing, roping, gaggling and baton to round out his share of the show. The girls of the band danced in the "Peanut Vendor." Line of Larry Cabobas girls was plenty good. Harriet and Bill Hutch got over with comedy stuff; the girl being especially bright and snappy.

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Harold J. Bock
MANAGER
RUBE COHEN
Representative

SAN FRANCISCO

OAKLAND, SAN JOSE, SACRAMENTO

KRESS BUILDING
935 Market St.
Phone Douglas 2213

IN-FLESH TOTAL GOES UP TO PEAK

SAN FRANCISCO, March 20.—Local flesh entertainment in local picture houses reached its peak during the past week, when more musicians, dancers, singers and acts than have been working in the past two years were used. Including producers and their assistants and or gaius, and exclusive of stage bands, total was 310.

Check-up on these seven S. F. houses and their shows revealed a striking departure from the big-sold-out acts of two and three years ago; substituted, instead, were larger groups of smaller-salaried people making up the vocal and dancing ensembles of the current production.

FOX TOPS LIST

Fox Theatres, with its locally produced Fox Follies, topped the list with 100 people—fully a third of the total group—that house's payroll for the week just completed. Otherwise, including the vaude, burlesque and, had 37 acts, while on stage were 24 girls, 30 singers, six principals and several producers and assistants.

RKO's smashing return of stage shows to the Orpheum and agenciation of regular unit shows at the Golden Gate constituted that firm's contribution to the return of flesh. A total of 68 entertainers were paid off at the Orpheum, including a line of girls, vocalists, principals, producers and girls, living up to 17, with a dozen more on the program.

At the Gate, 18 girls, 16 principals and 16 pic-musicians.

36 AT LOWE'S

Sioux City, with a line of 12 girls and 8 principals in a Fanchon and Marco idea totalled 36 people for Lowe's Warfield, while Fox's grand opening had a crew of 19, consisting entirely of girls.

Fox El Capitan, with a line of 16 girls, 10 musicians, an m.c., an organist, six visiting principals and a producer, assistant, made up a payroll of 35.

Capitol, burlesque, with 30 principals and chorines and an orchestra of seven, had a total of 37.

RUSCO DIES

OAKLAND, March 20.—Another of the old time minstrels, Willett Rusco, died at home this week after a short illness. He had served his 47th birthday only a few days ago. During the past 12 years he brought many road shows into Oakland, and his son, Bell Rusco, was his former stage partner.

In all the West you'll find no theatrical hostelry so modern, so luxurious, so reasonable as the

EMBASSY HOTEL

headquarters for artists of stage and radio

FRIGIDAIRE
THEATRICAL RATES
NEAR ALL THEATRES

Polk and Turk Sts.

San Francisco
Phone Ordway 1404

"You'll Meet Your Friends There"

Market Street Gleanings

SAN FRANCISCO, March 20.—Looked like Fox day in front of the Warfield building . . . Chief A. M. Bowles . . . Booker Ray Chapman . . . Frank R. Newman, of Oakland . . . Jack Ryan, of Vallejo . . . Ray Duddy, of Salinas . . . Art Miller of San Jose . . . Charlie Thall . . . Al Warshauer of San Francisco . . . Eddie Lee, Saul Stein, Eddie Flint, Elmer James, Harold Harris, Art Landau, Bob Gorman and Ernst Sturz, leading stage between hand numbers . . . Peggy O'Neill drove by and tooted that Buick horn . . . Bill Hutchins

Irving Sinclair has opened an art school on Turk street . . . **Weasel Johnson**, present vendor hat has system of "spaghetti" . . . **Billie Barnes**? Barnes is very industrious these days . . . Harry Stewart, the young Bean Brammer, in symphony in blue . . . Al Bergren downing a huge glass of tomato juice . . . which is evidence . . . the rumor is that Don Waite, orange blossoms and some lucky girl are synonymous . . . The Jess Normans is awaiting a new engagement . . . **Ella Arusha** o . . . Dick Spier's live animal display in the Paul lobby . . . comes an offer by phone from a man who wants to open a front cap in the same lobby . . . Charles Koerner in the William Taylor lobby . . . Al Pinetti has one of the most seductive mustaches to adorn a local lip . . . Val Valente's is no piker either . . . Sherman Little and Augie Schultz taking on a load of cheese and salami at the Fox Garden . . . not forgetting such other customers as **Elmer Shoenberg**, **Joe Gus**, **Pop Kennedy** . . . **Joe Zohn** . . . **Clara La Verne** . . . **Wallie Landau** . . . **Jim Wetzbrook**.

Ray Milholan is shopping for a pair of white-striped pants to wear at his forthcoming wedding . . . **Hermie King**, back from Seattle, and chinning on a street corner with **Jo Mendel** . . . **Ruth Blair** is after her recent engagement at a local hospital . . . **Mike McDonald** is agenciating by phone those stage girls who . . . **Tony Grimes** in his turn . . . **Billie McClelland** in town while her better half, **Howard Kennedy**, plays the Golden Gate . . . you can believe it or not but **Allen Drady** spent all Saturday night in a cemetery seeking atmosphere for his new book . . . **Bill South** was visited by **Elmer Shoenberg** . . . **Harry F. Frazee** . . . **Elmer Shoenberg** . . . **Harry F. Frazee** . . . **Sam Griffin**, the master mind on a Powell street car . . . **Jay Brown** bought one of those economic rods . . . **Elmer Shoenberg** . . . the girl who plays **Kress** . . . **Harry F. Frazee** . . . **Lloyd Thompson** and **Katherine Hill** criticizing RKO's eight vaude acts . . .

HENRY DUFFY TO REOPEN ALCAZAR

SAN FRANCISCO, March 20.—Henry Duffy is set to reopen the Alcazar Saturday night . . . **Joe L. Brown** in "The Great" . . . **Emil Bondeson** is with Duffy as manager of the house.

Alcazar closed several weeks ago when the red-headed producer could not find available play and star material to combat the Lenten depression.

Now he is tentatively slated to do **Elmer Shoenberg** from the El Capitan, Hollywood, and later the Charlotte Green.

AT WALKATHON

SAN FRANCISCO, March 20.—Three Rhythm Girls and orchestra are playing at the Walkathon, Sacramento, prior to a summer resort engagement they expect to accept.

DON WAITE RESIGNS

SAN FRANCISCO, March 20.—Don Waite, manager of the Marion Davies Theatre here for William B. Wagner, resigned to go into advertising business for himself, Gordon Sullins reported him. Florida McKee is in the Wagner employ again as secretary.

KING GETS WELCOME

OAKLAND, March 20.—Fernie King had a big welcome home week when he reopened at the Fox Oakland after 12 weeks at the State Paramount. Frank R. Newman went great guns on giving King publicity and exploitation breaks.

Downfly Shop

"Just Wonderful Food"
A Popular Price
Researched for the Profession
2 Doors East Warfield Theatre
978 Market St., San Francisco

ESTELLE REED STUDIO

Special Limited Course in
New Movement of the Dance Art
166 Geary St., P. O. Box 8012
SAN FRANCISCO

10 Acts Vs. 8

SAN FRANCISCO, March 20.—Battle for vaude supremacy is on here.

Following RKO's ballyhoo on the 8-act policy, Lowe's Warfield, for house playing Fanchon and Marco Ideas, is agenciating.

Now it's RKO's move again, and rumor hath it that they are now going to hit hard on the "Big Time" angle.

ORGANIZE COMMUNITY

SAN JOSE, March 20.—Community Theatre Association has been organized here with Judge Percy O'Connor, president, and the Wombling Angels serving as the first play to be given at the Woman's Club. March 20 (today) and 21. Ralph Welles is stage director.

ON R-K-O PUBLICITY

SAN FRANCISCO, March 20.—Walter Johansen has been added to the R-K-O publicity staff, coming from the copy desk of the Examiner's theatre department.

DAVY JONES BOOKINGS

SAN FRANCISCO, March 20.—Davy Jones was rushed into "Love Letters" idea at the Fox Oakland for a week. Following that he splits a week between San Jose and Fresno and then opens at the Fox El Capitan here.

BANCROFT IN S. F.

SAN FRANCISCO, March 20.—Ford Bancroft, player in Dick Miller's stock company at the Liberty, Hollywood, arrived here yesterday with his bride, the former Mildred Ayer, non-pro. The couple left immediately for Los Angeles.

MC COWN STUDIO OF DANCING

577 Geary St., San Francisco
Acrobatic, Stage, Tap, Rhythmic,
Ballet and Ballroom Dancing
Private Classes for Adults and
Children's Classes Saturday, 11
Young People's Classes, Dances, 8 to 12

STAGE SHOWS IN AGAIN AFTER YEAR

OAKLAND, March 20.—On a straight picture policy for more than a year, Fox Grand Lake returns presentations in about two weeks when the **Peggy O'Neill** stage show is given at the house.

Fox Grand Lake gives **Peggy O'Neill** three weeks in this section, including seven days at the Fox El Capitan, San Francisco, and a week split between San Jose and Fresno.

Reported that stage shows may go in Stockton and Sacramento but there's nothing authentic on this.

HAS BIG SCREENS

SAN FRANCISCO, March 20.—Louis Greenfield has installed mutoscope screens in his New Fillmore and New Mission theatres.

ON BURLESQUE

SAN FRANCISCO, March 20.—Mickey Mays, blues singer, and Lou Devine, comic, have joined the Irons burlesque troupe at the Capitol.

RUTH HEYWORTH

Producing Her Rhythm Revue

CAFE MARQUARD

San Francisco—40th Week

HIRSCH-ARNOLD BALLET MISTRESSES

created and costumed all dance numbers now on tour Fox Circuit with F. & M.'s "Brunettes" idea

STUDIO—545 SUTTER STREET SAN FRANCISCO

DAVY JONES

THE STUTTERING HOOFER

Pinch Hitting This Week—"LOVE LETTERS" Idea,

Fox Oakland—Next Week, San Jose and Fresno.

Then Fox El Capitan—San Francisco

ROGERS PICTURE IS TOPPER FOR WEEK

SAN FRANCISCO, March 20.—A satisfactory run of pictures held house up to a okay level for the past week, the Fox with Will Rogers in "Connecticut Yankee" toppling all others. Laugh topping was an interesting stage show draw \$300 into the box office. "Doctor's Wives" is currently holding the screen.

FOX, Golden Gate drew top figure, with its initial weeks of eight vaude acts and a first run picture. Customers piled into the house and seemed to elated as permanent fixture of the theatre.

Fox "Body and Soul" was pushover for the Warfield, that house doing only fairly well with A. M. and Eddie and Ruth. **Woolman** in "The Picture" and the **Prodigal** is now on.

Par's "Rango" opened at the Fox Paramount, with a steady up all day long, drawing \$1000 in the box office. Picture looks like most others of its ilk; a cleanup for the neighborhood. **Ruth Chatterton** in "The Uninvited" there now.

Fox California continued all low figures with "It Pays to Advertise," doing but \$8500. "My Past" closed at a fair \$8500 for **Elmer Shoenberg** and **Elmer Shoenberg** looks like it might clean up.

Orpheum here has **"Mama"** which did a okay \$18,000 on the week end. In the second seven days with a stage show assistance, "Bachelor Father" next, instead of "Dracula," as previously intended.

TAKES OVER HAYES

SAN FRANCISCO, March 20.—The Hayes Theatre has taken over the neighborhood house, and will re-open it this week on a picture policy. Twenty odd top acts are forming with the Faunette interests and later managed, El Captain or Ackerman and Harris.

ADDING

to my PICTOGRAPH business which by the way, is growing by leaps and bounds, I am making reproductions of photographs and layouts in any size or quantity. Miniatures are the most popular and the least expensive, making a very attractive professional card.

Watch for announcement of new address, but in the meantime, still . . .

San Francisco Office

Inside Facts

JAY PERRY SILVEY

AL ERICKSON
CONDUCTING THE GREATER R-K-O HILLSTREET ORCHESTRA

My Sincere Appreciation To Cliff Work and R-K-O Officials Who Have Helped To Make My Success Possible.

Here, There and Everywhere On the Air

Ramblin' With Ralph

By Ralph Poland

On Monday night the KHF staff will troop en masse to Shrine Auditorium to put on a two hour program for Shrine Family Night. This blue Monday night audience will be through from KFRC gives the KHFers a chance to get out and do their stuff behind the footlights instead of the mike, just for a change.

Leo Tyson, publicist director of KHF was guest speaker at a Hollywood Rotaract Club meeting this week at the Roosevelt Hotel. He told 'em all about radio and its highlight happenings. And he has plenty of dope on the subject at that.

Words come high in this business. On the Arthur Pryor Band now coming to KHF over the CBS there is a "biggest" in the advertising used during the 15 minute program; 20 to open and 20 more to bow out. The Cremo cigar manufacturers, sponsors, pay at the rate of \$133 per week, or over \$3,000 for this string of verbal pearls.

The next seven stars slated for the Wednesday night California Stars and Crafts program at KHF is Norma Shearer. The star interviews are going sit on this hour.

KHF's Halliehjahn Hour, an early a.m. affair with Ken Niles officiating is no longer a straight studio broadcast. Wheatco manufacturers have taken over 15 minutes of the time.

KELW in Magnolia Park had a couple of entertaining visitors the other night. Once "B" of KMPK was expected to be present for the other, the Buck Eye Nicholas of KMPK's Beverly Hills Millies, crashed in unexpectedly, but was more than welcome. Both guests stepped up before the KELW microphone to join the station's Texas Longhorns hour.

De Witt Hagar's news digest service over KTM is a handy program to catch if you're in a rush to catch the 8:00. He gives brief news flashes gleaned and trimmed from the daily news.

On Sunday, at 1:30 p. m., Salvatore Santella, musical director of KTM, with an augmented orchestra will start a series of concerts at the Fairfax Theatre. Santalla's program will be a wide variety of numbers calculated to appeal to every type of fan. KTM's chief announcer and singer, Don Allen will be one of the featured soloists on the first program. These concerts are to be the prior to the first showing of the house's film fatality.

KTM's signature symphony has come back on the air as a feature. For three months they have been playing incidental music for continuities, which really wasn't nearly good enough. The latest addition, however, Evelyn Pickrell, violinist, Marie McAdoo, Miller, harpist, and Alexander Borisoff, cellist. It's a semi-pro program.

Imogene Mae Hatch, pianist, organist and xylophone player, who was most recently heard over KGO, San Francisco, has arrived in Los Angeles for radio and picture work. She brought six original musical compositions with her, described as hot jazz numbers, and is negotiating for a publisher for them.

"A Visitor from Mars" is a new-comer at KMPK at 4 p. m. today (Saturday, March 21).

"Uncle Josh" will be back with KMPK listeners today from 4:30 to 4:45 o'clock, with a line of ruse that "Uncle Josh" was originally invited several years ago on KHF, and has a big following.

TED HENKEL
MUSICAL PRESENTATION
CONDUCTOR AND DIRECTOR
CAPITOL THEATRE

Sydney, Australia

Fit Orchestra of 30

Stage Band of 20

INDE RADIO AGENCY OPENS S. F. OFFICE

Ramblin' With Hal

By Harold Beck

A program broadcast from KMTK is the "Moments of Meditation"—a short feature, every Friday at 8:45 p. m., presenting the most delicate and inspiring classical music with the signature selection "Meditation" from Thais by Massenet.

KMTK is now sending out a unique "Breakfast Club" program every morning except Sunday at 7 o'clock and for two hours thereafter.

Miss Kate Smith, warbler, goes on WJZ and the blue network of the National Broadcasting Co. twice weekly, beginning March 17. These vocalists will be heard Tuesdays and Fridays for 15 minutes at 11:30 p. m.

Most musicians, by the nature of their calling, are great travelers. But few can claim to be real globe trotters like the Feagles, trumpet players of the KFRC-KICA orchestra. Feagles have roamed the world twice in professional tour.

An amateur moving picture photographer, arbiter of amateur motion pictures, of organized amateur motion picture KFRC-KICA, Pryor Moore, conductor; Charlie White, pianist;

SAN FRANCISCO, March 20.—First inde radio agency to come into existence here is the Radio Service, headed by Henry Rogers and Edward L. Miller, whose headquarters in the Hartcourt studios, in the Hartsdale studios.

It covers three fields: production, booking, artist management and electrical transcription. Independent of radio stations it is building programs for a number of large stations, network and inde, including the W. W. F. Fisher hour over NBC with Max Dolin featured.

Rogers and La Miller have placed their studios and artist management in their Powell street studios for talent.

Their transcriptions, on wax, are being played throughout the country.

Lois Steinberger, trumpionist, and Hans Wippler, violinist, are the big grind-and-exposure men.

Don Wilson has been named chief announcer for KFRC-KICA. Wilson has carried out these duties several months now but the title of chief announcer is new at the Anthony station.

SAN FRANCISCO, March 20.—Under Irvin Quisenberry's direction the NBC Artists Service is rapidly swinging into shape with a number of stars already signed and a Northwest band signed.

In Portland the firm of Steers and Conant have been named N. W. Representatives and will be the NBC territory. Los Angeles is director and Wayne Conant his associate.

Lois Page, NBC jazz star, signed to Greeninger Atkinson contract; Paul Carlson, organist; Joseph Henry Quaker, book reviewer; and Van Fleming and Don McNeil, the Quaker Oaks pros.

Jack Coate, local pianist and organist, has gone to Stockton where he has taken over the musical and program directorship of KGDM.

The versatility of Bill Wright was shown as ever brought to light last Monday night when he m.c'd KFRC's audience in highly capable fashion, singing, dancing, bringing throughout that is addition to all the other character work he does on that station . . . and it's all good.

Did you know that when Amos

-- Twirling the Dial --

By VI

KMPC

10:30-10:30 a. m.

Everything about this half-hour is, as the spiker announced, mythical, with the exception of Tex Willer's very tangible and even-tempered "A. 1.," a problem still baffle him as a "protoact—delinquent of diversified characters," something to that effect. And it's true, the entire cast of characters in his Prairie Dog Ranch House—Low Dutch dialect, Irish brogue, Texas drawl, negro euphony, plowing trains, name it, and he can do it. Tex's ranger is just limited to being a one-man affair—in fact, it moves along with unexpected force and freedom.

KMPC PACIFIC GREYHOUND LINES 8:30-8:30 p. m.

This time Salvatore Santalla's orchestra played a program that was dedicated musically. If not verbally, it was a series of numbers calculated to appeal to every type of fan. KTM's chief announcer and singer, Don Allen will be one of the featured soloists on the first program. These concerts are to be the prior to the first showing of the house's film fatality.

KTM's signature symphony has come back on the air as a feature. For three months they have been playing incidental music for continuities, which really wasn't nearly good enough. The latest addition, however, Evelyn Pickrell, violinist, Marie McAdoo, Miller, harpist, and Alexander Borisoff, cellist. It's a semi-pro program.

Imogene Mae Hatch, pianist, organist and xylophone player, who was most recently heard over KGO, San Francisco, has arrived in Los Angeles for radio and picture work. She brought six original musical compositions with her, described as hot jazz numbers, and is negotiating for a publisher for them.

"A Visitor from Mars" is a new-comer at KMPK at 4 p. m. today (Saturday, March 21).

"Uncle Josh" will be back with KMPK listeners today from 4:30 to 4:45 o'clock, with a line of ruse that "Uncle Josh" was originally invited several years ago on KHF, and has a big following.

odies in their allotted 15 minutes, all from the pop line-up. When they're not at the microphone are the team of Nip and Tuck, they are known respectively as Bert Fish and Bill Tucker.

KMTR

KELLY KAR COMPANY

7:30-7:45 a. m.

The Kelly Kar versatile studio band, Don Abbott, song specialist, and the fem vocal trio, the Rhythmettes, gave our short program of varied interests to our current customers for did a presentation. The Daley instrumental agency has some new and appealing effects with "Still Was the Night," as well as a sycopation as has come along in recent years.

The arrangement of this and other times was strikingly effective, showing care and forethought throughout. Don Abbott was assisted in his piano playing by Eddie Becker at the piano. He worked equally well with orchestral or ivory accompaniment, but the piano-voice combination was the most pleasant program component. The Rhythmettes, too, had easily among the best female harmonizers on the air hereabout, gave a couple of samples of their blending melodies.

KHJ

BASEMENT SHOE DEPT., MAY CO.

Specializing in original arrangements, the Halliehjahn Quartet of male soloists give some harmonic miffles. They got new effects with "Honey Suckle Rose," and that's a notable achievement with a tune that's had as many weeks in the air as the March 10, "Honey Suckle Rose," rated high recommendations for

unusual charm. The Halliehjahn Quartet is under Macao Johnson's management, scoring with the A-1 quality of four beautifully blended negro voices.

KMTR

8:45-9:45 p. m.

"The Cave In" is just about as good as radio drama come and the performances were top notch. David Hartford and Frances Nordstrom depicted a very much married pair, putting over their points in a simple and clean-cut manner, without over-emphasis. Miss Nordstrom played up a dirty giggle that took the place of giggling to show the importance of the relationship between David and wife. Her singing was pleasing, expressive, and natural. And that goes for David Hartford, too. This one is "continued in our next," and the rate to assume that Daniels and others are going to twist right back to KMTR for the second half of this broadcast. Barie Daniels filled a minor role with next comedy style.

DENVER, March 20.—A new transmitter of the latest type has been installed at Station KFXF. The transmitter equipment is a modified R. C. A. constant temperature crystal control, employing four stages of screen grid.

SEATTLE, March 20.—Little

Patsy Britten, 6-year-old radio entertainer, is now on the staff of Station KFQW, spotted three times a week with Melody Team at 8:30 p. m. on Good Friday, April 3.

BROADCAST "CRUCIFIXION"

DENVER, March 20.—A mixed octette of leading Denver vocalists, directed by Freeman H. Talbot and conducted by a ten-piece orchestra is to broadcast the crucifixion "The Crucifixion" over KOA, Denver, at 3 p. m. on Good Friday, April 3.

MAIDS ON AIR

DENVER, March 20.—The Melody Maids, girls' harmony trio, will be presented on the General Electric Hour broadcast by KOA at 9:30 p. m. March 31.

AT STATION RFQW

SEATTLE, March 20.—Little Patsy Britten, 6-year-old radio entertainer, is now on the staff of Station KFQW, spotted three times a week with Melody Team at 8:30 p. m. on Good Friday, April 3.

RKO EXEC HERE

Jules Levy, RKO Theatres executive, is in L. A. for conferences with Joseph L. Schmitz, William S. Paley, and Charles Rosenzweig, Radio executives, on forthcoming film product.

Sadie Halperin Theatrical Agency

GIRL REVUES—SINGERS—DANCERS—VAUDEVILLE ACTS

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ON MARCH 21

JOHN MOSS

Completes his 60th consecutive week as featured bass soloist over

KFRC

Appreciation to Harrison Holliday and Meredith Willson for their many kindnesses.

News And Notes From Tin Pan Alley

Band Reviews

LAUGHNER-HARRIS
HOTEL ST. FRANCIS
San Francisco

(Reviewed Friday 9)

Three years ago a small band drew the dance desirous couples to a Balboa Beach dancing pavilion. The band was popular for which to have its premiere in New York City this season.

Two big producers are bidding for it, and a contract with one of the two is almost a certainty. It has been heard in part by several prominent local show people, including Jesse Lasky, and they have been won over to its merits.

Stewart's brother, Joseph Stewart, is designing the sets.

Stewart has long been prominent for his aggregation of musicians, both orchestra members and vocalists. The vocal arrangements have scored highly. Soloists are Emil Frantland, Vincent Spolidoro and David Juler.

Stewart's band is with them for an indefinite engagement, and he handles the vocal work with Muzzy Marcellino, soloist.

At the Tea Danzan on Monday, the boys sang their piece on the canopied room at 4 o'clock—all in smart uniforms brown suit and gold piping.

The boy band that plays on the canopied room at 4 o'clock—all in smart uniforms brown suit and gold piping.

The very popular "Peanut Vendor" opened the group of numbers with the trio with Muzzy Marcellino, soloist, who sang "Song of the Eddie Bush of the famous high voice. Buster Dees and Earl Randel comprise the trio and their work is excellent. Their harmony is beautifully reproduced.

They have a unique style of slipping into a musical phrase, keeping perfect rhythm and softness throughout.

"Wind in the Willow" was first with Muzzy doing the vocal work. Next was "I'm Alone Because I'm Muzzy" again, this time with the latest fully installed public address system. His voice is young, but sweet in quality and he has a style all his own. It's plain to see that someone not attempting the Armstrong or Crosby system. His appearance and personality help his music more than anything else.

Emil Frantland, violin, and Muzzy, who handles the traps in a distinctive style, was featured in "One More Time," doing two choruses in his style, which is called "the Eddie Bush style." George Phinney did some neat work on the vibraphone in this number.

Johnny Walters, bass; Frank Fehley, banjo and guitar; Milton Martin and Carl Ackley, fiddles, comprise the balance of the personnel. Carl Laugher at the piano.

Brassy.

STEWART TO HAVE N. Y. LIGHT OPERA

Song Leaders

LOS ANGELES
Song leaders for the week in the Los Angeles territory were:

1. "I Surrender, Dear"—Powers.

2. "Blue Again"—Robbins.

3. "Just a Gigolo"—De Sylva.

4. "I'm Alone Because I Love You"—Witmark.

5. "Reaching for the Moon"—

6. "You're the One I Care For"—Santley Bros.

7. "You Didn't Have to Tell Me"—Foster.

8. "Tears"—Shapiro.

9. "Would You Like to Take a Walk"—Remick.

10. "Consolation"—Famous.

SAN FRANCISCO
Following are currently heading the list of local best sellers:

1. "I Surrender, Dear"—Powers.

2. "Reaching for the Moon"—Berlin.

3. "Just a Gigolo"—De Sylva.

4. "Walking My Baby"—De Sylva.

5. "You're the One I Care For"—Santley Bros.

6. "Blue Again"—Robbins.

7. "Tears"—Shapiro.

8. "I'm Alone"—Witmark.

9. "Wabash Moon"—Berlin.

10. "NORTHWEST

Best sellers in this territory were:

1. "Blue Again"—Robbins.

2. "When Your Hair Has Turned to Silver"—Morris.

3. "Walking My Baby Back Home"—Shapiro.

4. "I'm Alone Because I Love You"—Witmark.

5. "Ninety-Nine Out of a Hundred"—Shapiro.

6. "Just a Gigolo"—De Sylva.

7. "Moonlight on the Colorado"—Shapiro.

8. "I Surrender, Dear"—Powers.

9. "I'm Alone"—Fest.

10. "To Make a Long Story Short"—Red Star.

Other good sellers were:

1. "Sing a Little"—Owen Davis.

2. "I'm Alone for You"—Marie.

3. "Come Sunrise" "Hello Beautiful."

4. "You're the One I Care For."

old post behind the drums. Incidentally the present maestro of the traps is someone to keep an eye on.

Lyman opened with "The River and I," using the title's name in his vocal line. The first number was "Stim" Young and Phil Newell shared vocal honors; the latter doing an "Old Man River" interlude under lights that gave the effect of a waterfall. The same pair got a series of choruses and a healthy flock of bends out of a gag lad-and-lasse bit in "Lady, Play Your Mandolin." The "Gangster" from "The Great Prince" came as nice a contrast to preceding and following numbers.

Half the band vocalized the "Drinking Song" and got full plenty of puns out of the brass section at their instruments.

An unblended tenor left sweet musical echoes chomping "Deep in My Heart." The closing number, "The Berg Joys," as hot and hectic a sequence of notes as can be offered.

Credit Al Lyman and Herb Taylor for novel and sunny arrangements. The aggregation was banked effectively in the rising pit, and received support from Edward Swan at the organ.

TREND OF MUSIC AWAY FROM JAZZ

The musical taste of the American public is changing, and the money men of music are willing to twist their thumbs on this bedrock.

The old type of music and dancing is fading, and now the demand is more and more verging to the insinuating, lingering type of melody, as, for instance, the languorous Latin music.

A recent example of this is seen in the action of the Victor people, who are planning a \$100,000 campaign to send Groucho Marx's latest recordings into the east with the same rapidity as they catch on in western states.

And Shure made the recordings here, the numbers being "One More Time" (with Bing Crosby soloing); "I Surrender, Dear," (with Eddie Bush); "I'm Alone" (with Muzzy Marcellino); "Wabash Moon" (with Berlin).

Best sellers in this territory were:

1. "I Surrender, Dear"—Powers.

2. "Reaching for the Moon"—Berlin.

3. "Just a Gigolo"—De Sylva.

4. "Walking My Baby"—De Sylva.

5. "You're the One I Care For"—Santley Bros.

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Music Notes By ARCH WOODY

Leigh Jason, producer of "Flame" has signed the Gus Arnstein Orchestra and the Rhythm Boys for his tenth "Humanette" to start soon. Al Boasberg and Charlie Saxon are doing the screen story.

BUY OLD STORY

Universal has purchased the novel "The Old Story," written by Mary Wollenberg. She is the wife of the poet, in 1812. U. is hoping it will grove another "Dracula."

JOHN GUS ARNSTEIN

Ramond Weiss has been imported from Mexico City by Gus Arnstein to join the latter's orchestra. Weiss is a famous violinist and Weiss is famous in Paris and other European night life centers for his playing of the Bandoneon. Argen-

A BE BLOOM ILL

SAN FRANCISCO, March 20.—A Be Blook local representative for his hotel was compelled to his hotel when he was suddenly stricken that forced him to drop out of the Fox stage presentation. After his complete recovery, Bloom will make a complete portfolio to the Ambassador Hotel, closing the Kress building office.

OPEN FOR NASSERS

SAN FRANCISCO, March 20.—Frank Xavier Galvin opens Sunday night at Nasser's Castro, neighbor hotel with a six-piece orchestra for two days a week. The group is for 10 weeks, and, if satisfactory to the Nassers, its union contract will be renewed.

IS CHORAL DIRECTOR

SAN FRANCISCO, March 20.—Loyd Flanders has been named as chorral director to the Fox Theatre, handling all voices used in that house's weekly Fox Follies. Flanders, Ich Koll and Dill's "Apron Strings" last week where he was orchestra leader.

EARLE WALLACE

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Batting 100% for RKO

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For a Thrill See This Team

PARAMOUNT

LOS ANGELES

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Broadcasting Over KFRC—Don Lee Chain

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PASADENA LOS ANGELES GLENDALE

SAN FRANCISCO, March 20.—Scene: Sidewalk in front of Municipal Auditorium. The Hotel Sather, Seller of Balloons; Officers Committee Woman of St. Patrick's Day Celebration.

Proprietor: Green pig-shaped balloons on canes.

Dialogue:

O. C. W.: "What are those things you are selling?"

O. S. B.: "Pigs nothing."

O. C. W.: "Pigs nothing."

Around here they're elephants."

DO YOU KNOW A SPOT FOR THE GREAT AMERICAN SCENARIO?

The following letter was received this week by Charles Miller, coast representative of the A.E.A.:

My Dear Friend:

This is a brief exploitation letter, and a sample which I have in mind of the very early days, of "America" and would make a *60/77* reel picture, either silent or talkie, which is best suited for a silent picture, it can be shown to advantage, if part talkie and part silent, with the titles written.

Its of a young "Son" who falls in love with his parents' estate. And also to his following, in much the same manner than the usual drama stuff. The young "Son" ids in love

with a girl, and his first thought is to marry her. And he marries her for pure love alone. But he is surprised of his father's "Four Guardsmen" of his duties and what is expected of him. "Home is where the heart is" he says. But he is "Lucky" and he surprises the men doubly. By getting himself into a horse, which was not expected of him, and the men beat him on his "Wife" as a personal guard" of her own. Who is a "Prince," and she is expected to be of much assistance to her husband, and the men surprised him by taking a full hand at things which the men themselves should

be doing. And which they know nothing about. The young husband has to do strange things. Which are the cause of his strange disappearance. After they are married on a silent reel, the young wife gets a full hand at things. Just as any man would. The plot is full of "vim" and plenty thrills. And much devotion of "Love" and "Honor" and "Duty." After the "husband" has disappeared and the young wife is decreed a "widow," she marries her "prince guard." Shortly after that she does "men" unexpectedly, along with her "thoroughbred cattle. They have

trouble in the mist to save her cattle. And the next day she is taken to "prison" for the killing of five men.

She is in prison a long time before her trial is ready. And she is in "prison" as her Prince and Chinese cook are her devoted slaves.

At the trial, many

friends come to her rescue from far and near. And she set free of "men" who tried to be a "lover" and who has much ill influence with the laws.

Her daughter is born to her from the latter marriage. She is raised in the family of a "King" taken

to her "Prince" father.

It brings a happy ending for the mother, as she is later made a Queen. Her daughter is married to her "King" husband.

The beginning shows much hard-ship. And endurance of the young mother. All of her responsibilities falling on her shoulders. Many things she must do which are hateful to her to endure ... but her ending of a Queen is much happiness.

Very regards,

— and — and —

Same writer 8 years free-

lace 4, shown in L. A.

Can you help me will

you send me a friend.

Reviews

(Continued from Page 5)

HIPPODROME

jecting a little more pep in his lines. Act got away to fair returns.

Another turn reminiscent of the old days of Kelly and the "Roxie" in the most-choose spot. Using the old time worn mixed-up telephone booth conversation gag, they wowed 'em for laughs. Kelly uses a ruse dialect to good advantage. Miss Maynard is attractive. Several old bits pirated from burlesque were used for good laugh returns. A "Kiss Me Again" number with Kelly using his arms for Miss Rowe's gestures sold the turn nicely.

Billy Cannon's Revue is a new turn with possibilities. Using six boys in the stage show, they stuck into it, and the turn opened with fast stepping by eight line girls, all easy on the optics. Following with the easy on the optics.

The Bell Sisters highlighted the offering with "Parade of the Wooden Soldiers" dance number. The high-stepping girls however, went to a "Native" dance nicely.

Featured with the act, a violinist suggesting a heavy European flavoring in his work, rarely stood them in the same light as the others in "The Carnival of Venice" and "The Canary." Possessing a most pleasing personality suggestive of the concertos, he encroached to tremulous aplause.

Closing with an ensemble number called "Armond L. A." the act did very well, and with a few more breaks, these should do very well in the pop houses.

Mary Astor and Lloyd Hughes in "Runaway Brides" (Radio) on the screen.

Poland.

MILLION DOLLAR LOS ANGELES

(Reviewed March 17)

Packing the house last week with Ted White, brought over from KKH, the Million Dollar last Saturday. Since, replete with another Radioman, which looked like a mop-up for the house.

Bill Sharples from KNX, acting as Bill, got a good action from his girls, while the offering could stand more comedy and less of the vocal stuff, solo numbers all scored heavily.

Charles, the, carrying heavy billing with Sharples, clapped them with his "Old Man River" and "Sleepy Time Down South." This color boy, a real pair of pants and knew how to deliver.

"Little Grey Home in the West," was both pleasing and effective. June

Holabird's offering of Fannie Briar, goaded them.

A police dog, a goat and a monk used in the offering drew the laughs aplenty. Fannie Briar and Grandy Stars received a great hand. "Alcohol" bringing the turn to a close, registered very well.

Emil Jannings and Marlene Dietrich in "Hell Angel," a news Weekly and Paramount Sing Picure were the celluloid offerings.

Poland.

HIPPODROME

LOS ANGELES

(Reviewed March 17)

Added to the regular six-act made show, The Hip uses four extra acts on Tuesday and Friday nights.

The Four Boulevarders, showing on their Bill, have put up a fine job. The dancing, patrons trying to get into the room, were dressed in white tux and dark trousers presented a striking appearance. Velma Wayne, doing solo dances as well as working in body of act, was a standout with her nifty personality.

Fast stepping predominates throughout, the turn closing with a comedy spring dance number by the boys stepping the slow *Poland.*

ARMAND WILL JOIN PEABODY FOR TOUR

Jean Armand, representative on the coast for Eddie Peabody, is leaving Los Angeles April 15 to join him in a European engagement for which the Banjo Joyboy has just signed.

Peabody plans to sail from New York May 8, arriving in London May 15. From there it is likely that he will play some continental dates. His option runs for 24 days, but it is doubtful and March released him from a contract to this house, who will return to the F. & S. after which he finishes his London run.

Eddie opens in Detroit April 20 to play four weeks. He will then go to the Club Villa and double into a New York theatre up to saluting time.

PAGEANT APRIL 18

The Ramona Pageant is slated to open April 18, at Hemet. The parts of Alfonso and Phillipa are yet to be filled, while Peabody will sing directly. He has done some sketches for the Writers, directed the Pilgrimage Play, and written and directed many other pageants in the West for many years.

MANAGERS SHIFT
SAN FRANCISCO, March 20.—John Jones is no longer manager of Fox's San Francisco. Harry Eason being moved to the California leaving Dick Spier free to confine his activities to the Paramount.

Picture Takings Hit Top

Despite the national depression, the motion picture industry took a great deal more than the last year, and a great deal more than the year before. Last year, 1930, when the financial hard times were at their worst, the attendance was more than 115,000,000 a week.

At the present time there are 22,371 motion picture houses in the United States, averaging capacity of 11,000,000, average seating capacity of the 22,371 houses being 450 to 500.

Of the 22,371 theatres, more than half were wired for sound, the number thus equipped being approximately 12,000.

The above day reveals that every picture gains in theatre attendance, the exception of one picture which was proportionately greater than at any time since the first flicker show was run off before the fans of the penny arcade era.

The figures also reveal that the total value of studio property in Los Angeles is \$80,000,000.

The statistics also point of comment that an actor in the films has several thousand times the chance of becoming a national favorite as an actor on the stage. It is pointed out that 200 or more prints, running from five to seven shows per day give a screen actor ratio of more than 1000 to 1 of winning popularity.

Denver

By Dusty Rhodes

DENVER, March 20.—Frank Mink, owner of the Rivoli Theatre, starts a new policy this week, trying bills of a more dramatic nature, with several specialties between acts. He continues to keep the line of eight girls who work opening scenes and intermissions. Three new people engaged for this company are Victoria Maynard, Dick Tracy and Bill Dougherty.

Warm weather continues to hold down attendance, but the girls are off on kick on business in his house.

William West, manager of the Civic Drama Pavilion, trying to make the place a popular spot in the City Auditorium on March 27 and 29. These concerts have their following and always play to a good house.

Publix brings the much-hyped-by-the public "Terror Horn" to Denver today at the Rialto.

Recent rumors heard around Curtis street that Fanchon and Marco "Ideas" would be here for the New Tally show, were promptly辟除 by Harry Huffman, owner of this house, who stated he was well up with the present straight pic policy and that no idea from this arrangement would be made.

Another somber hit can be credited to the Civic, Long Hair of Colorado Springs by the composer of "Arizona Rose," featured number in "The Beloved Bandit."

Fred Schmidt, conductor of the Denver Grande Orchestra, is back on the job after a brief visit in Chicago.

PLAN NEW OFFICE

Fanchon and Marco will open a St. Louis office, according to reports. The new office will be in the same place as the local booking department, that will be g. m. of the new office, and that Sol Lowe will succeed Jones as club booker here.

BUYS MERALTA

The Merala Theatre, L. A., has been taken over by J. P. Hansen.

HOUSE DARK

The Florence Mills Theatre is currently dark.

CLOSE HOUSE

The Royal Theatre in Douglas, Arizona, has been closed temporarily.

CLOSING SAN DIEGO

The Victory Theatre in San Diego is being closed this week.

BANK CLOSES HOUSE

The Hillcrest Theatre, San Diego, has been padlocked by the bank.

Marion Shilling will play opposite Richard Dix in Radio Pictures' "Big Brother."

George Sandrich, director of Radio Pictures' short subjects, has been signed for another year.

Option on J. Walter Ruben, scenarist, has been taken up by Radio Pictures.

Kene Thompson, scenarist, has been added to the writing staff of Radio Pictures'.

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